

FACULTY OF MUSIC UNIVERSITY OF TORONTO

FACULTY ARTISTS SERIES

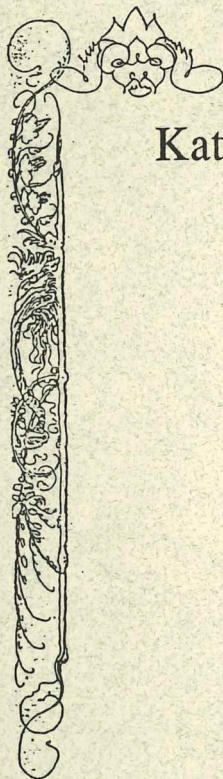
presents

A Special Concert
featuring
Recent Graduates of
the Faculty of Music

Katerina Papadolias, soprano
Willie Wiebe, guitar
Xiao Grabke, violin
Sorim O, piano



Friday, April 2, 1993
8 pm
Walter Hall
Edward Johnson Building



Programme

- | | |
|---|---|
| <p>La Catedral</p> <p style="padding-left: 40px;">Preludio (Saudaue)</p> <p style="padding-left: 40px;">Andante religioso</p> <p style="padding-left: 40px;">Allegro solenne</p> | <p>Agustin Barrios</p> <p style="padding-left: 40px;">(1885-1944)</p> |
| <p>Sonata for Guitar in D major, Op. 77</p> <p style="padding-left: 40px;">Allegro con spirito</p> <p style="padding-left: 40px;">Andantino, quasi conzone</p> <p style="padding-left: 40px;">Tempo di minuetto</p> <p style="padding-left: 40px;">Vivo ed energico</p> | <p>Mario Castelnuovo-Tedesco</p> <p style="padding-left: 40px;">(1895-1968)</p> |
| <p>Willie Wiebe, guitar</p> | |
| <p>Aria (from Bachianas Brasileiras No. 5)</p> | <p>Heitor Villa-Lobos</p> <p style="padding-left: 40px;">(1887-1959)</p> |
| <p>Katerina Papadolias, soprano</p> <p>Willie Wiebe, guitar</p> | |
| <p>Six Mélodies populaires grecques (in Greek)</p> <p style="padding-left: 40px;">Song for the Bride</p> <p style="padding-left: 40px;">Yonder, at the Church</p> <p style="padding-left: 40px;">What dandy can compare with me?</p> <p style="padding-left: 40px;">Song of the girls gathering lentils</p> <p style="padding-left: 40px;">Very merrily!</p> <p style="padding-left: 40px;">Tripatos (Three-step dance)</p> | <p>Maurice Ravel</p> <p style="padding-left: 40px;">(1875-1937)</p> |
| <p>Katerina Papadolias, soprano</p> <p>Sorim O, piano</p> | |
| <p>***INTERMISSION***</p> | |
| <p>Frühlingsglaube, D. 686</p> <p>Die junge Nonne, D. 828</p> <p>Heimliches Lieben, D. 922</p> <p>Die Männer sind méchant!, D. 866, no. 3</p> | <p>Franz Schubert</p> <p style="padding-left: 40px;">(1797-1828)</p> |
| <p>Katerina Papadolias, soprano</p> <p>Sorim O, piano</p> | |
| <p>Sonata in D minor, for Piano and Violin, Op. 108</p> <p style="padding-left: 40px;">Allegro</p> <p style="padding-left: 40px;">Adagio</p> <p style="padding-left: 40px;">Un poco presto e con sentimento</p> <p style="padding-left: 40px;">Presto agitato</p> | <p>Johannes Brahms</p> <p style="padding-left: 40px;">(1833-1897)</p> |
| <p>Xiao Grabke, violin</p> <p>Sorim O, piano</p> | |

Programme Notes and Text

La Catedral

Agustin Barrios

La Catedral is one of Barrios' most popular compositions for guitar. The introduction uses a rhythmic bass of dotted quaver/semi quaver, a pattern frequently employed by baroque composers and later by Romantics, above all to depict cavalades. The introduction is followed by an allegro movement, written essentially with a single melodic line in perpetual motion.

Sonata for Guitar

Mario Castelnuovo-Tedesco

Although Castelnuovo-Tedesco composed a variety of operas, film scores, chamber and orchestral music, he was best known for his guitar compositions. *The Sonata in D major* is a popular work. The last movement lives up to its name - vivo ed energico - and contains a number of virtuosic flourishes. It was composed in 1934 and is one of his earliest works.

Aria (from Bachianas Brasileiras No. 5)

Heitor Villa-Lobos

Written in 1935, this piece explores the tonal possibilities of the guitar with the addition of a soprano vocal line. The wordless, vocalized melody of the opening has become one of the most celebrated passages of all Brazilian music: its simple beauty and romanticism have an appeal which transcend period and nationality. The central section sets in declamation the words of a nocturne by poetess and singer Ruth Valadares Carrêa who gave the first performance in 1939.

Lo, at midnight clouds are slowly passing,
rosy and lustrous, o'er the spacious heaven with loveliness laden.
From the boundless deep the moon arises wondrous,
glorifying the evening like a beauteous maiden.
Now she adorns herself in half unconscious duty,
eager, anxious that we recognize her beauty,
while sky and earth, yea, all nature with applause salute her.

All the birds have ceased their sad and mournful complaining;
now appears on the sea in a silver reflection,
moonlight softly waking the soul and constraining hearts to
cruel tears and bitter dejection.

Lo, at midnight, clouds are slowly passing,
rosy and lustrous o'er the spacious heavens
dreamily wondrous...HMm...

I. Song for the Bride

Awake, little partridge,
Greet the morning with open wings.
The three beauty spots
Put my heart on fire.
Look at the golden ribbon which I bring you
To tie round your hair.
Let us get married, my love, if you will!
In our two families all are related.

II. Yonder, at the Church

Yonder, at the church,
At the church of Ayio Sidero
The church, oh Blessed Virgin,
The church of Ayio Costandino,
Have come together,
Have assembled in great numbers
People, oh Blessed Virgin
All of the bravest people!

III. What dandy can compare with me?

What dandy can compare with me,
Of all those passing by?
Won't you tell me, Vassiliki?
Look at the pistol and sharp saber
Hanging on my belt...
And 'tis you I love!

IV. Song of the girls gathering lentils

Oh joy of my soul, joy of my heart,
Treasure so precious to me;
Thou, whom I love ardently,
Thou, more handsome than an angel.
When thou appearest, angel so sweet,
Before our eyes,
Like a beautiful blond angel
In the bright sunlight,
Alas, all our poor hearts sigh!

V. Very merrily!

Very merrily,
Ah, very merrily,
Beautiful legs, tireli, dancing,
Beautiful legs; even the dishes are dancing!
Tra la - la.

VI. Tripatos (Three-step dance)

Hands that have not seen the sun,
How the doctors take them.
And one says to the other
How she won't live to see the dawn.
Tra li - li - la...

Four Songs

Franz Schubert

Frühlingsglaube/Faith in Spring

Balmy breezes are awakened,
They stir and whisper day and night,
Everywhere creative.
O fresh scents, o new sounds!
Now, poor heart, do not be afraid.
Now all must change.

The world grows fairer each day,
We cannot know what is still to come,
The flowering know what is still to come,
The deepest, most distant valley is in
flower.
Now, poor heart, forget your torment.
Now all must change.

Heimliches Lieben/Secret Love

When your lips touch me,
Desire all but bears away my soul;
I feel a nameless trembling
Deep within my breast.

My eyes flame, a glow tinges my cheeks;
My heart beats with a strange longing;
My mind, lost in the stammering of my
drunken lips,
Can scarcely compose itself.

At such a time my life hangs
On your sweet lips, soft as roses,
And, in your beloved embrace,
Life almost deserts me.

Oh that my life cannot escape from itself,
With my soul aflame in yours!
Oh that lips ardent with longing
Must part!

Die junge Nonne/The Young Nun

How the raging storm roars through the
treetops!
The rafters rattle, the house shudders!
The thunder rolls, the lightning flashes,
And the night is as dark as the grave.

So be it, so be it, not long ago a storm still
raged in me.
My life roared like the storm now,
My limbs trembled like the house now,
Love flashed like the lightning now,
And my heart was as dark as the grave.

Now rage, wild, mighty storm,
In my heart is peace, in my heart is calm,
The loving bride awaits the bridegroom,
Purified in the testing flames,
Betrothed to eternal love.

I wait, my Saviour, with longing gaze!
Come, heavenly bridegroom, take your
bride,
Free the soul from earthly bonds,
Listen, the bell sounds peacefully from the
tower!
Its sweet pealing invites me
All-powerfully to eternal heights.
Alleluia!

Oh that my being may not dissolve in kisses
When my lips are pressed so tightly to yours,
And to your heart, which may never dare
To beat aloud for me!

Die Männer sind méchant/Men are Faithless

You told me, mother:
He's a young rogue!
I would not believe you
Until I had tormented myself sick.
Yes, I now know he really is;
I had simply misjudged him.
You told me, mother:
'Men are faithless!'

Yesterday, as dusk fell silently,
in the copse outside the village,
I heard a whispered 'Good evening!'
And then a whispered 'Many thanks!'
I crept up and listened;
I stood as if transfixed:
It was he, with someone else--
'Men are faithless!'

O mother, what torture!
I must be out with it, I must!
It didn't just stop at whispering,
It didn't just stop at greetings!
It went from greetings to kisses,
From kisses to holding hands,
From holding hands . . . ah, dear mother,
'Men are faithless!'

Sonata in D minor

Johannes Brahms

Completed in 1888 Brahms' *Sonata* represents the best the composer has to offer in this genre. The opening sounds almost classical in its intensity, in its melodic invention, and its rhythmic and harmonic accompaniment. The second movement is, by contrast, lyrical. The motif serves as the core of the movement, but what follows is not so much a repetition of a melodic idea as a development of it, a constant variation of a basic unit consisting of brief melody and rhythmic figure.

TONIGHT'S ARTISTS

Willie Wiebe, from Steinbach, Manitoba, completed his Bachelor of Music in Guitar Performance at the University of Toronto. He studied with Norbert Kraft at the Faculty of Music and also took advantage of many masterclasses with guitarists such as David Russell, Eli Kassner, Vladimir Mikulka, Johan Dorrestein and Neil Anderson. Willie Wiebe's musical and academic excellence has been awarded several times: the Raag-Mala Music Society Scholarship in 1990, The Ken Young Scholarship, Guitar Society of Toronto in 1991, in 1992 the Eaton Graduating Scholarship which is the highest award given from the Faculty of Music, University of Toronto for academic

Faculty of Music University of Toronto

1993/94 Subscription Series

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All programing subject to change

Faculty Artists Series

Saturday, September 18, 1993 at 8 pm

Nexus: Bob Becker, Bill Cahn, Robin Engelman, Russell Hartenberger and John Wyre.

Saturday, October 30, 1993 at 8 pm

MacMillan Centenary Celebrations: Chamber works by Sir Ernest MacMillan.

Saturday, November 27, 1993 at 8 pm

A Celebration in honour of the Faculty of Music's 75th Anniversary with works by professors emeritii: Beckwith, Kenins, Morawetz and Weinzwieg.

Saturday, January 29

AMICI: Joaquin Valdepeñas, clarinet, David Hetherington, cello and Patricia Parr, piano and guests.

Wednesday, February 9, 1994 at 8 pm

Jazz Faculty Concert: Director, Paul Read and Director Emeritus, Phil Nimmons in concert with members of the Jazz Faculty.

Saturday, March 19, 1994 at 8 pm

A 20th Century American Songfest: Che Anne Lowen and John Greer, piano. Works by Dahl, Rorem, Barber and Bernstein.

Faculty Recital Series

Monday, September 27, 1993 at 8 pm

The Manfred Trio: Ross Edwards, clarinet, Julian Armour, cello, Rachel Andrist, piano. Works by Rathburn, Berg, Janacek and Messiaen.

Saturday, October 2, 1993 at 8 pm

Willia Aide, piano. Works by Beethoven, Brahms, Buczynski, and Ravel.

Thursday, October, 23, 1993 at 8 pm

"Notre clavecin magnifique": at 8pm Colin Tilney inaugurates the new Faculty of Music harpsichord built by Yves Beaupré in Montreal. Music by J.S. Bach, François Couperin and some modern compositions. Earlier in the day, at 12:10, Mr. Tilney talks about the music and introduces the harpsichord.

Saturday, November 13, 1993 at 8 pm

Meridian Ensemble: Amy Hamilton, flute; Keith Atkinson, oboe and Che Anne Lowen, piano. Works by Dring, Reynolds and Reinecke.

Monday, November 15, 1993 at 8 pm

Jo-Anne Bentley, mezzo soprano and William Aide, piano. Works by Wagner, Debussy, Poulenc, Ives, Telfer and Hensel.

Saturday, December 11, 1993 at 8 pm

Avraham Galper, clarinet with Che Anne Lowen, piano, Kathleen McLean, bassoon and Sigal Hechtlinger, clarinet. Works by Mozart, Spohr and Glinka.

Friday, February 25, 1994 at 8 pm

Keith Atkinson, oboe and Che Anne Lowen, piano. Works by Berio, Paladihe and Ponchielle.

Saturday, April 9, 1994 at 8 pm

A concert featuring recent graduates of the Faculty of Music.

1993/94 Subscription Series Order Form

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excellence and also in 1992, the Governor General's Academic Medals Program Certificate of Excellence for being among the best students graduating from the University of Toronto in 1992. Willie has returned to Manitoba and is a guitar instructor at Canadian Mennonite Bible College and Providence College and is busy performing solo and chamber music concerts in the Winnipeg area.

Katerina Papadolias, soprano, is a recent graduate of the University of Toronto with a Bachelor in Music Performance. She began her vocal training in Ottawa and furthered her studies in Toronto where she was a student of Lois Marshall and then Patricia Kern, with whom she is currently studying. A recipient of many scholarships and awards, Katerina received a Boston Symphony Orchestra Vocal Scholarship in 1991 to study at the Tanglewood Music Centre. As a recitalist, Miss Papadolias has performed throughout southern Ontario, Montreal, and Nice, France. Other engagements have included solo appearances with Opera in Concert, the University of Toronto Historical Performance Ensemble, the Ottawa Youth Orchestra, and the National Arts Centre Orchestra.

Violinist **Xiao Grabke** is a graduate of the University of Toronto holding a Bachelor of Music in Performance Degree under the tutelage of David Zafer. Xiao has recently performed Bartók Concerto No. 2 with the University of Toronto Symphony Orchestra and has been broadcast on CBC as soloist with the Amadeus Ensemble. Presently she is performing with the Esprit Orchestra, National Ballet of Canada, and the Amadeus Ensemble and is a faculty member of Courtenay Youth Music Camp.

Sorim O, born in Seoul, Korea, has studied with Victor McCorry and Irina Kugucheva at the Royal Conservatory of Music where she received her ARCT in Piano Performance and with Patricia Parr at the Faculty of Music, University of Toronto, where she received her Bachelor of Music in Performance. She has won numerous awards and scholarships, including the W.O. Forsyth Memorial Graduation Scholarship from The University of Toronto. This past summer, she studied at the Orford Festival with Menahem Pressler and was a finalist in the KBS Symphony Concerto Competition in Seoul. Sorim currently teaches piano at the University Settlement Music School while continuing her studies with Patricia Parr. This coming fall, she will further her studies at either Indiana University or Boston University where she has been accepted into the Master of Music in Piano Performance Program.



This concert is being recorded
for future broadcast on the
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